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BETWEEN ACTS
By Emory P. Seidel



SPARE MOMENTS
By Emory P. Seidel



EDITH ROSENFELS
By Emory P. Seidel

Father Love in Art

By AGNES GERTRUDE RICHARDS

FOR some things in human psychology it is difficult to account.

Why is it, for instance, that the phrase "mother love" has grown to be almost one word with us, and that a well-nigh sacred one, while the companion phrase "father love" surprises, sounds queer, almost humorous and, who can recall even having seen it seriously employed.

Yet, as a matter of fact, men are often dowered with a great love of children that amounts to the passion of mother love and such men are usually of the most virile type. Perhaps more men possess this exquisite and profound tenderness than are willing to admit it. It crops out uncon-

sciously and spontaneously in the artist who devotes his talent to child subjects. Children are elusive little creatures; like butterflies their thoughts and moods flit from theme to theme; like wild animals they reveal their real selves unreservedly when unobserved and become shy or timid under self-consciousness. His must be a great tact who can catch them unawares and give us a true presentation of all their charming subtleties.

Emory P. Seidel, in his busts, bas-reliefs and figure studies of little folk, discloses himself to be the possessor of this gift in a high degree as well as a richness of artistic endowment. No one who did not pos-

FATHER LOVE IN ART



THE TEASE
By Emory P. Seidel

sess a supreme love and deep understanding of child nature could so thoroughly and convincingly portray it. In his work he makes a direct application of the principles of Pestalozzi and Montessori, never attempting to mould the child into his plan but rather to mould his plans according to the nature of the child. We feel, at one glance, that these children have not been posed and used as models but, rather discovered in happy and illuminating attitudes or expressions and used as inspirations.

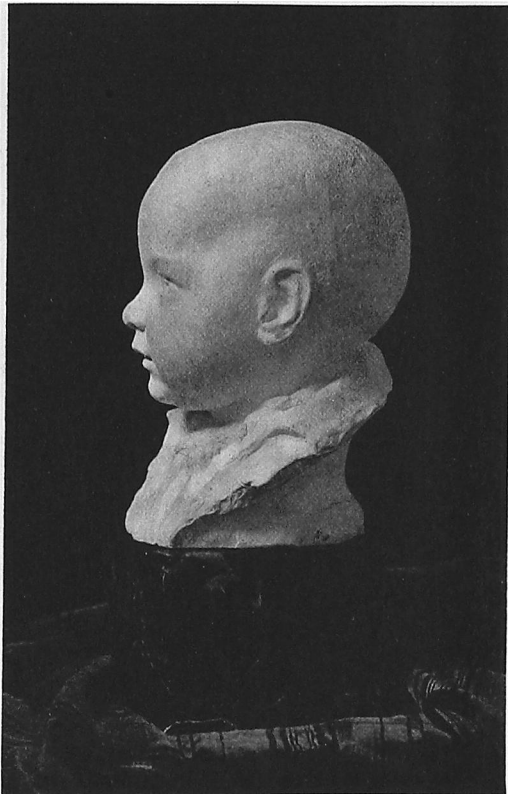
His portrait work with children has been the means, largely, of establishing Mr. Seidel's reputation as sculptor. Next to the little ones he prefers their antithesis, old men and women, in whose faces the record of life is written and revealed. In these extremes of human existence he finds his chief interest and, of the two, children are, by far, the most fascinating to a public that loves youth and joy and beauty all undimmed by care.

His method is as simple and frank as

his nature. . He never poses a child but instead gets it interested in something and after studying it during hours of self-forgetful play about his studio, he sketches in clay some significant posture, a pleasing gleam of thought that has flitted over the little face. He does not try to force the child's acquaintance or to force his own interest or understanding of the child, merely waiting for association to bring about mutual understanding and friendship. Probably much of his fathercraft and father love have been taught to him by four little folks of his own and the love labor of recording their dimpled fascinations at varying stages of development. This process of studying child nature at home usually begins when the subject is extremely young, five weeks being plenty in which to acquire enough familiarity



WITHOUT CARE (Virginia at Four Months)
By Emory P. Seidel



ANNE
By Emory P. Seidel

with this world to suit the father as a model. After this first sitting he does a study of the youngster each week during the months when change and development are most rapid. He loves to record a first smile and see the process of mental growth unfold in the little face from day to day. We reproduce herewith a comical, jolly looking baby of four months, a youthful daughter of the house of Seidel who looks as if she had come into the world with the full intention of enjoying it. It is most absorbing to study the variations of infantile personality which these busts and bas-reliefs display. What a mysterious thing is this individuality which we bring with us out of the great unknown and take back with us whence we came, changed and modified a bit perhaps in its manifestations by the experience of life, but never destroyed or obliterated.

Mr. Seidel finds children under three particularly unpretentious and adorable.

FATHER LOVE IN ART



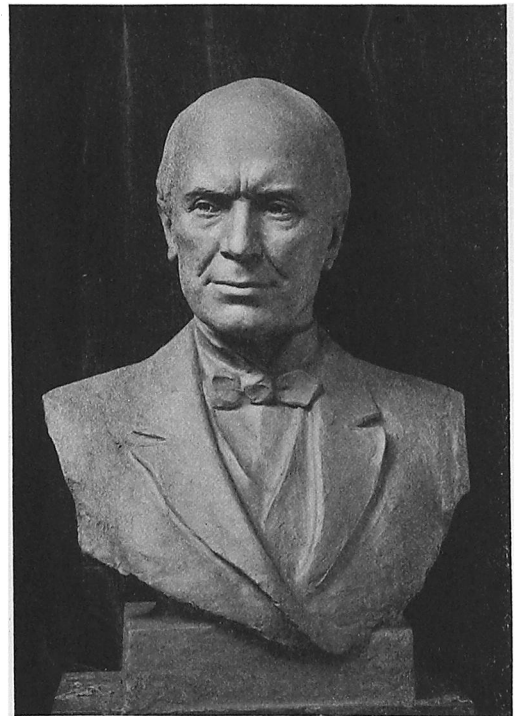
BETTY MILLER
By Emory P. Seidel

After three they begin to think more complexly and cease doing things spontaneously without a thought as to why they are doing them, as the birds and animals do. Mr. Seidel knows whereof he speaks for he loves to do wild animals and has studied them closely in their native haunts in the west. Here, too, he modeled the Indians and found in the little papooses a new branch of child study. That the very young Redman is usually pudgy and roly-poly despite the traditional sinewy slenderness of his race is an observation of the artist which surprises us though indeed it need not since all young animals are more or less so.

To the sculptor the undeveloped or developing possibilities of personality in

young faces is their greatest charm. Some he finds smiling, some stern, some impetuous, some philosophical, but all fascinating. As many as forty or fifty expressions he finds will play over the face of a very young child in the course of a few moments. The rapid growth of children entails great vitality and urges to constant motion and activity and to catch the evanescent charm of their personality is a task calling for close observation and accurate memory. Mr. Seidel has naturally grown to be something of a child psychologist and one feels the depth of his study in his work, beneath the light and loving touch of sympathy, just as one sees the lovely structure of bone beneath the soft surfaces of the infantile flesh textures which he can impart to sculptural substances.

As they grow and develop the unfolding character and mentality of children brings about most subtle and absorbing expression



J. W. BUTLER, ESQ.
By Emory P. Seidel

FATHER LOVE IN ART

and Mr. Seidel's work with young people shows how keen is his insight into their souls. He can do figures and busts wherein youth radiates from every line, there is no mistaking its quality.

Mr. Seidel enjoys working in bas-relief hardly less than in the round and his work along this line has been seen at various Institute exhibitions along with his busts and figures. His entry at the Chicago Artists' Show comprises four subjects, of which we illustrate three. Of these "Alice" is the most serious and thoughtful, an inspirational thing glorious with the feeling of youth and its possibilities. "Anne" is half-playful, full of the sweet responsiveness of babyhood but a very thorough study of type none the less, with a something ethnological about the intricacies of skull and facial construction. It is a true portrait and very much alive.

The "Reading from Tom Sawyer" is a fanciful creation designed for us as a set of book supports and where should one find anything more appropriate. It recalls all the delicious absorption of girlhood and boyhood in favorite tales of heroines or heroes with whose careers one might sympathize and opens the door of girl and boy land a bit to give us a glowing backward peep.

The little girl with her pet rabbit is another spirited group full of truth and beauty, all play and childish vivacity. Here as is usual with this artist he has chosen happy moods and moments for his theme. Indeed he believes that in our hours of bliss we are most ourselves and closest to nature a philosophy which many are pursuing under the names of various religions or isms. He loves to watch the play of pleased imagination in a little face and record it in some charming work of art.

This grace in budding maturity is to be noted in his recent exhibitions in the little dancing girl herewith portrayed. She is grown up but has not yet lost completely the lithe grace and abandon of childhood. She too is the most impressionistic and least highly finished of all his various works. He regards surface finish as having little to do with the import of sculpture and cares little for fads, however.

Nevertheless, he feels a subject differently for marble or for bronze. The latter to him suggests something plastic; the little accents in its color give it a distinct character also and call for treatments that shall be more effective on their account. With marble the material itself and the way the light plays over it suggests its own effects. The same model can never be done in both or in either as the same subject cannot be treated equally well in verse or prose. The conception decides the medium, the thought must actually occur in it. The sculptor works for color and the rhythm of light and shade playing over a figure is most important in his scheme of things.

We reproduce some of Mr. Seidel's noted busts of men; a line wherein he has also achieved distinction.

His studies of mothers with children have also been most successful and his groupings of the youngsters of one family as they appear in play or study. It is indeed youth and its promises wherein he particularly excels and as a reason for the success of this phase of his art, Mr. Seidel offers the playful excuse that in working with children he may, in all safety and without fear of scandal or consequences, fall completely in love with his model and work unreservedly under the spell of the best of all human emotions.